

Mel Bay Presents

Juan Serrano

King of the Flamenco Guitar

Solos from Juan Serrano's videos

Juan Serrano/Flamenco Guitar and Juan Serrano/The Flamenco Tradition, Part 1

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1 2 3 4 5 6 7 8 9 0



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BASIC TECHNIQUES

Rasgueado

No. 1

Juan Serrano

No. 2

i s a m i s a m i

i s a m i s a m i

i s a m i s a m i

No. 3

First system of musical notation. The vocal line is in 3/4 time, with lyrics "i s a m i s a m i s a m i". The piano accompaniment consists of a repeating eighth-note pattern on a single pitch.

Second system of musical notation. The vocal line continues with lyrics "i s a m i s a m i s a m i". The piano accompaniment continues with the same repeating eighth-note pattern.

Tremolo Study

No. 1

Juan Serrano

1

E

p i a m i p i a m i 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 1

0 2 2

2

E

5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 2 2

3

F

5 5 5 5

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

3 2

1 3

[illegible][illegible]

Am

5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7

G

3 3 3 3 3 3 3 3 3 3 3 3 3 3 5 5 4

G

3 3 3 3 3 3 3 3 3 3 3 3 3 3 4 5 5

F

1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 2

F

12

5

5

5

5

1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 3 3

E

13

5

5

5

5

0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 3 1

2 2 1

0 2 2

E

14

5

5

5

5

0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 2 2 0

1 2 2 0

XI

④ ① 5 ③ 5 ② 5

1 3/4 p p p

12 12 12 12 12 12 12 12 11 12 12 12 12

11 12

X

④ ① 5 ③ 5 ② 5

2 4 3 2

12 12 12 12 12 12 12 12 11 12 12 12 12

10 12

④ ① 5 ③ 5 ② 5

3 2

12 12 12 12 12 12 12 12 10 12 12 12 12

10 12

Arpeggio Exercise

No. 1

Juan Serrano

E

p a m i p a m i p a m i

1

0 0 1# 2 3

0 0 1 2 0 1 2

F

2

1 1 2 3 4

1 1 2 3 1 1 2

G

3

1 1 2 3 4

3 3 4 5 3 3 4

Am

Am

4

1 1 1 3 4

5 5 5 5 5 5 5 5

5 7

Detailed description: This block contains the first exercise for the Am chord. The top staff is in treble clef with a key signature of one flat (Bb). It starts with a repeat sign and contains a sequence of eighth notes: Bb (finger 1), Bb (finger 1), Bb (finger 1), D (finger 3), and E (finger 4). Above the first three notes are fingerings '1', '1', and '1'. Above the last two notes are fingerings '3' and '4'. The bottom staff is a bass staff with a sequence of numbers: 5, 5, 5, 5, 5, 5, 5, 5. Below the first four numbers is a '5', and below the last two is a '7'. The exercise ends with a double bar line.

G

G

5

1 1 2 3 4

3 3 3 3 3 3 4

3 5 5 4

Detailed description: This block contains the second exercise for the G chord. The top staff is in treble clef with a key signature of one flat (Bb). It starts with a repeat sign and contains a sequence of eighth notes: Bb (finger 1), Bb (finger 1), C (finger 2), D (finger 3), and E (finger 4). Above the first three notes are fingerings '1', '1', and '2'. Above the last two notes are fingerings '3' and '4'. The bottom staff is a bass staff with a sequence of numbers: 3, 3, 4, 3, 4, 5, 3, 4. Below the first two numbers is a '3', and below the last two is a '4'. The exercise ends with a double bar line.

F

F

6

1 1 2 3 4

1 1 2 2 3 1 2

1 3 3 0

Detailed description: This block contains the third exercise for the F chord. The top staff is in treble clef with a key signature of one flat (Bb). It starts with a repeat sign and contains a sequence of eighth notes: Bb (finger 1), Bb (finger 1), C (finger 2), D (finger 3), and E (finger 4). Above the first three notes are fingerings '1', '1', and '2'. Above the last two notes are fingerings '3' and '4'. The bottom staff is a bass staff with a sequence of numbers: 1, 1, 2, 1, 2, 3, 1, 2. Below the first two numbers is a '1', and below the last two is a '0'. The exercise ends with a double bar line.

No. 2

E

p i m a m i

6

6

6

Repeat for chords F-G-Am-G-F
(same as exer. No. 1)

No. 3

E

p i m i a i m i a i m i a i m i

Repeat for chords F-G-Am-G-F

No. 4

E

p i m a m i a m i a m i

Repeat for chords F-G-Am-G-F

Picado

No. 1

Juan Serrano

E

1st i m i m

2nd m i m i

0 0 0 0

0 0 0 0

1 1 1 1

2 2 2 2

2 2 2 2

0 0 0 0

2 2 2 2

2 2 2 2

1 1 1 1

This block contains a musical score for a single melodic line and a corresponding fretboard diagram. The melodic line is written on a single staff with a treble clef. It consists of three measures: the first measure has four eighth notes (G4, A4, B4, C5), the second measure has four eighth notes (D5, E5, F5, G5), and the third measure has a whole note (G5). The fretboard diagram below it shows a single string with fret numbers 0, 0, 0, 0, 0, 0, 0, 0, and 0, indicating a sequence of natural notes across the fretboard.

No. 2

This block contains a musical score for a piece titled 'No. 2'. The melodic line is written on a single staff with a treble clef and a key signature of one sharp (F#). It consists of three measures: the first measure has four eighth notes (G4, A4, B4, C5) with lyrics 'i m i m' below them; the second measure has four eighth notes (D5, E5, F5, G5) with lyrics '2 3' below them; and the third measure has a whole note (G5) with a '2' below it. The fretboard diagram below it shows a single string with fret numbers 1, 0, 3, 1, 0, 2, 0, 3, 2, 0, 3, 2, 0, indicating a sequence of notes across the fretboard.

No. 3

Juan Serrano

1

1 3 1 0 1 0 2 0 2 0 3 2

2

3 2 0 3 2 0 3 1 0 1 3 0

3

2 3 0 2 3 0 2 0 1 3 0 1

IV ----- VII ----- X

4 1 0 1 4 1 0 1 4 1 0 1

4 1 0 4 7 4 0 7 10 7 0 10

X

3 4 3 1 4 3 1 4 3 1 3 1

12 13 12 10 13 12 10 13 12 10 12 10

I -----

0 1 0 3 1 3 1 0 1 0 2 0

0 1 0 3 1 3 1 0 1 0 2 0

7

2 0 3 2 3 2 0 3 2 0 3 1 0

2 0 3 2 3 2 0 3 2 0 3 1 0

Golpe

No. 1

G SYMBOL FOR THE SPANISH WORD
"GOLPE"---MEANING TO TAP
THE TOP OF THE GUITAR ONLY
WITH THE ANULAR (a) FINGER TIP.

E

No. 2

Rasgueado with Golpe

[illegible]

Fa

Am 1. Am 2.

0 1 2 2 0

0 1 2 2 0

0 5 3 1 0 1 3 1

0

E E

0 0 0 0 0 0 0 0

0 1 2 2 0

0 5 3 1 0 1 3 1

0 0 0 1 2 2 0

0 1 1 0 3 0 1 3

0 0 3 1 3 0 1

3 3 1 0 1 3 0

0 3 2

Am

0 1 1 0 2 0 1 2

0 0 2 1 2 0 1

0 2 1 2 2 0 0

0 0 0

22

1 1 1 0 3 0 1 3 | 0 0 0 3 1 3 0 1 | 3 3 3 1 0 1 3 0

0 | 3 | 2

25

Am

1 1 1 0 2 0 1 2 | 0 0 0 2 1 2 0 1 | 2 2 2 2 2 2 2 2

0 | 0 | 0

28

E7

p a m i p a m i p a m i p a m i

Am

Dm

0 3 1 3 0 3 1 3 | 0 1 0 1 0 1 0 1 | 0 2 3 1 4 1 0 3

0 | 0 | 0

31

Am

E7

Am

2 1 0 1 0 3 1 | 1 0 0 3 1 0 | 2 2 2 2 2 2 2 2

0 | 0 | 0

34 G E7 G Am E7 E7

p p

37 Am Am

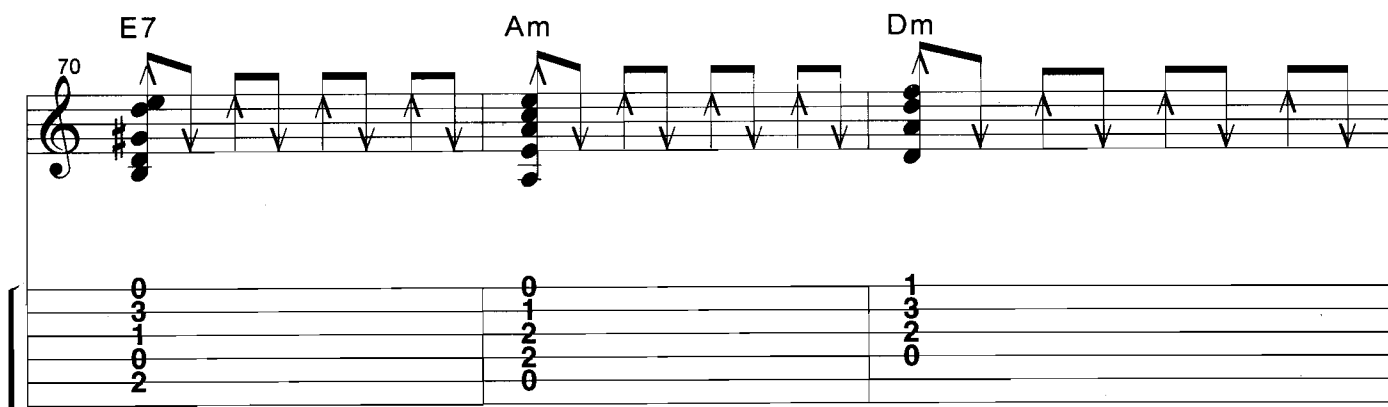
p

40

43

70

E7 Am Dm



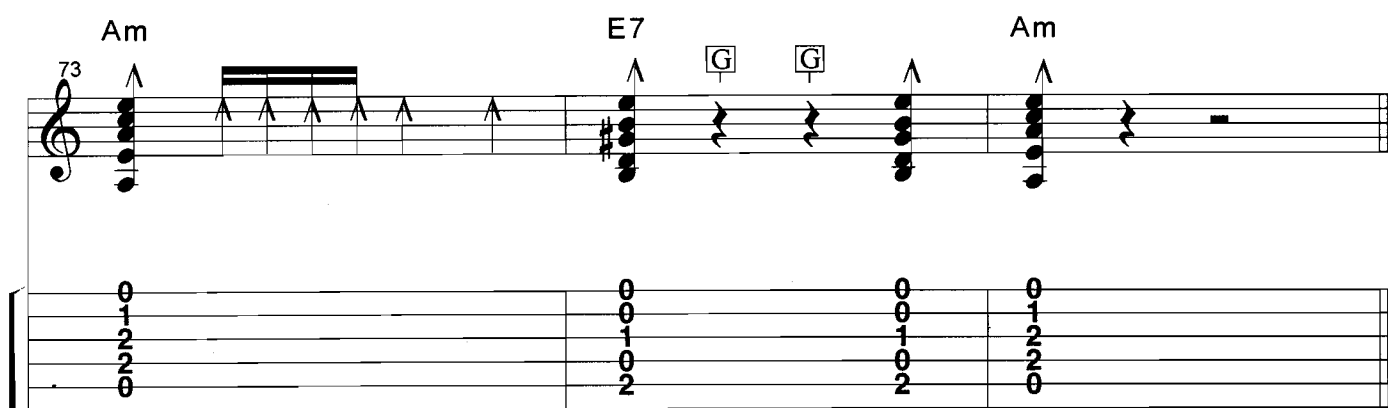
0 3 1 0 2

0 1 2 2 0

1 3 2 2 0

73

Am E7 G G Am



0 1 2 2 0

0 0 1 0 2

0 0 1 0 2

0 1 2 2 0

Soleares

Juan Serrano

The musical score is written for guitar and voice in 3/4 time. The guitar part is in the treble clef, and the voice part is in the bass clef. The score is divided into four systems, each with a guitar staff and a voice staff. The guitar part includes various chords and melodic lines, while the voice part includes lyrics and melodic lines. The score is written in E major, with a key signature of one sharp (F#).

System 1: The guitar part starts with a treble chord (E, F#, G#) and a bass chord (E, G, B). The voice part starts with a treble chord (E, F#, G#) and a bass chord (E, G, B). The lyrics are "i s a m i i i s a m".

System 2: The guitar part continues with a treble chord (E, F#, G#) and a bass chord (E, G, B). The voice part continues with a treble chord (E, F#, G#) and a bass chord (E, G, B). The lyrics are "i s a m i i i s a m".

System 3: The guitar part continues with a treble chord (E, F#, G#) and a bass chord (E, G, B). The voice part continues with a treble chord (E, F#, G#) and a bass chord (E, G, B). The lyrics are "i s a m i i i s a m".

System 4: The guitar part continues with a treble chord (E, F#, G#) and a bass chord (E, G, B). The voice part continues with a treble chord (E, F#, G#) and a bass chord (E, G, B). The lyrics are "i s a m i i i s a m".

13 C C7 Dm

16 E E Fmaj7 [G] [G] E

19 Fmaj7 E

22 E E

25

0 2 3 0 2 3 2 0 2 3 0 3 2 0 3 1

28

p i m a *p i* *p i* C

0 1 0 2 1 0 0 0 0 1 0 0 0 0 2 0 3

31

p i m i

3 2 1 0 0 2 3 1 0 2 1 0 2 1 0 1 0 1 2 1 0 1

34

p i m i

4 3 0 3 5 3 0 3 4 3 0 3 2 1 0 1 0 1 1 0 1 0 2 1 0

37 E E7 F G E F E

0 0 1 0 1 0 0

1 1 2 2 2 2 0

2 2 3 3 3 3 0

0 0 0 0 0 0 0

40 E CVII Adim 5 5 5 CV G7 5 5 5

0 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7

1 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5

2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 6 6 6 6 6 6 6 6

43 CIII F7 5 5 5 CII E7 5 5 5 C 5 5 5

5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

3 5 4 2 3 2 1 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

46 C 5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 1 1 1 1 0 0 0 0 1 1 1 1 0 0

3 2 0 3 2 3 0 3 2 3 0 3 2 3 0 3 2 3 0 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

61

E E7 Fmaj7 E

0 0 1 2 2 0

0 0 1 2 2 0

0 1 3 3 0

0 0 1 2 2 0

63

G G F E

1 1 2 3 1

0 0 1 2 2 0

1 1 2 3 1

0 0 1 2 2 0

LAGRIAMAS DE GRANDA

(Granainas)

In this selection you will hear the feel of the Arabic/Spanish influence in flamenco. For 800 years, regions of southern Spain were ruled by the Moors from North Africa, until they were driven out by the campaigns of Isabel and Ferdinand in 1492. This composition, "Lagrimas de Granada," was inspired by the last Arabic king who abandoned the city of Granada because it could not be saved from takeover by Christian armies. Legend says that while fleeing to the outskirts of the city, the King, Abu 'Abd Allah – known in Spain as Boabdil "el chico" – wept while being admonished by his old nursemaid: "You cry like a child for what you could not defend as a man."

This emotional piece is a Granainas.

Juan Serrano

1

p p i m a

2

3

4

2 0 0 0 0 2 3 2 0 4 0 2 3 2 0 4 0 2 3

0

6

5 3 2 2 0 4

0

8

1 0 3 0 1 0 3 0 1 0 3 0 3 2 3 2 0 3

10

1 0 2 1 2 4 2 0 4 2 0 3 2 0 3 2 0 2 2

12

0 0 2 1 0 2 0 2 0 3 1 0 2 3 2 1 0

15

0 1 2 3 5 3 2 5 3 2 3 4 5 6 7 8 10 8 7 10 8

16

0 9 1 2 0 3 0 2 1 2 0

19

3 2 0 1 2 0 1 2 0 2 1 2 1 2 0

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in treble clef, and the guitar part is written in a simplified notation with numbers 0-3 on a five-line staff. The score is divided into three measures, with measure numbers 24, 25, and 26 indicated above the first, second, and third measures respectively. The melody features a mix of eighth and sixteenth notes, with some measures containing rests. The guitar part provides a rhythmic accompaniment using chords and single notes.

CIII

33

3 0 2 3 2 0 3 5 4 5 3 0 3 1 2 0 3 0 2 1 2 3 2 0

36

0 1 2 1 2 2 1 2 2 1 0 3 1 0 0 0 0 0 0 0 0 0 0 0

39

0 0 3 0 0 0 0 0 1 0 0 3 1 3 0 0 0 0 0 0 0 0 0 0

42

1 0 3 0 1 3 0 2 3 2 0 4 0 2 3 5 3 2 0 4 0 2 3 5 7 5

45

3 2 5 3 2 0 3 2 0 | 3 1 0 | 2 0 | 4 2 0 | 3 2 0 | 3 2 0 | 2 2 | 0 0 | 2 1

48

0 2 | 1 2 | 0 0 | 1 4 | 0 4 | 0 2 | 3 2 | 0 3 | 1 0 | 3 0 | 1 3 | 1

51

0 3 | 0 3 | 1 2 | 3 4 | 5 6 | 7 | 0 | 9

53

0 4 | 4 4 | 4 4 | 2 2 | 2 4 | 4 4 | 4 4 | 2 2

55

①

②

57

6

i m a i m p

59

61

63

CIII

66

D7

69

C

72

VII

slide

[illegible][illegible]

Musical notation for measures 93-96. Measure 93 starts with a treble clef, key signature of one sharp (F#), and a common time signature. The melody consists of eighth notes, mostly beamed in groups of four. Fingering numbers are provided below the staff.

Measure	Fingering (Top Staff)	Fingering (Bottom Staff)
93	7 7 7 7 7 7 7 7 7 7 7 7	7 9 7
94	10 7 10 7 10 7 7 7 7 7 7 7 7 7 7 7 7	9 7 9
95		7 9 7
96		7 9 7

[illegible]

99

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 0 0 0 0 3 3 3 3 0 0 0 0 3 3 3 3

2 2 2 2 2 2 2 2

0 0 2 0 2 0 2 0

CII

102

0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0

2 4 2 4 2 4 2 4

0 2 4 3 4 2 0

105

2 3 5 3 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 3 4 2 4

0 2 4 3 4 2 4

CVII

108

0 2 3 5 3 2 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

9 9 7

0 0 7 9 7 9 7

CV

111

10 7 10 7 10 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5

9 7 9 7 9 5 7 5 7

114

5 5 5 5 5 8 5 7 5 8 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3

5 7 5 7 2 0 2 2

117

3 3 3 3 3 3 3 3 2 2 2 0 3 3 3 3 2 2 2 0 3 3 3 3 2 2 2 0 1 1 1 1 1 1 1 1

2 2 0 2 0 2 0 0 2

CII

120

2 1 1 1 1 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 2 5 5 5 5 3 3 3 2 5 5 5 5

0 2 4 2 4 2 4 2 4

CV

123

3 3 3 2 0 0 0 0 0 0 0 0 0 0 0 0 8 8 8 8 8 8 8 8 7 7 7 7 8 8 8 8

2 0 2 2 0 5 7 5 7

B7

126

3 3 3 3 3 3 3 3 2 2 2 2 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3

0 2 0 2 2 1 2 0 2

imiti
p

129

3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 3 3 3 3

3 2 0 3 2 0 2 2 0

D7

132

3 3 3 3 3 3 3 3 2 2 2 2 1 1 1 1 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 2 2 2 2

2 2 0 0 0 2 1 0 2

147

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 3 0 3 1 0 3 2 0

0 2 2 3 2 2

CII

CII

150

3 1 0 2 3

2 4 2 4 2 4 2

153

5 3 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

2 2 4 2 4 2 4 5 0

156

7 7

4 5 4 5 9 10 9 10 9

171

7 7 7 7 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 1 0 3 0

5 2 0 2 0 2 0 3 0

0

174

3 1 0 3 2 0 7 8 7 0

0 2 2 3 2 2

177

1 0 3 0 3 1 0 3 2 0 3 1 0 1 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 3

0 2 3 2

p

180

2 0 1 3 0 2 3 2 0 2 4 0 2 0 1 0 4 1 2 4 0 2 0 3 1 0 1

183

2 3 4 0 4 0 2 3 2 0 2 0 7 8 7 5 7 5 3 5 3 2 3 2 0 2 0

186

4 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 2 2 2 2 1 1 1 1

189

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 2 2 2 2 5 5 5 5 10 10 10 10 8 8 8 8 7 7 7 7

192

CIII

8 8 8 8 5 5 5 5 3 3 3 3 5 5 5 5 6 6 6 6 6 6 6 6 5 5 5 5 4 4 4 4 0 5

195

④

198

Rit... slide

⑤ ⑥

201

a tempo

204

207

CVIII

210

CVII

213

CVII

216

CVII

231

0 4 0 2 3 2 3 2 3 2 3 7 7 7 7 7 7 7 7 6 7 8 7 6 8 7 6 8 7 6 7

0

234

5 4 5 7 5 4 7 5 4 7 5 4 5 3 2 3 5 3 2 5 3 2 0 4 0 2 3 0 2 3 5 3 2 0

0 0 0

237

3 2 3 0 2 3 0 2 3 2 0 3 1 0 1 3 0 4 0 2 3 0 2 3 5 3 2 0 3 1 0 2 1 2 4 2

240

0 4 2 4 2 0 3 2 3 2 0 3 2 0 2 2 0 0 0

NOSTALGIA

(Guajiras)

Juan Serrano

1 **E7** **A**

i i i i i i i i i i i i s a m i i i s a m i i i s a m

3 **E7** **A**

i i s a m i i i s a m i i i s a m

5 **Bdim** **A**

i i s a m i i i s a m i i i s a m

15 E7 A E7

1. 0 4 1 0 2 1 4 4

p p p

0 0 0 0 0 0 0 0 0 0

3 3 0 2 2 2 3 3 0 1

1 1 1 2 2 2 1 1 1 1

0 2 4 0 4 4 0 2 4

18 A E7

2. 0 4 1 0 2 1 4 4

m a m i m i

p

0 0 0 0 0 0 0 0 0 0

2 2 2 3 3 0 2 2 0 5 4 2 0 3 2 0 2

2 2 2 1 1 1 2 2 0 2 4 0 2

0 4 2 0 2 4 0

21

i i i

p p

0 0 0 0 0 0 0 0 0 0

1 1 0 1 0 1 2 2 0 5 4 2 0 3 2 0 2

0 2 4 2 0 2 2 2 0 1 0 1 0 1 0 1

0 2 4 2 0 2 2 2 0 2 4 2

24

② ③ ② ① ② ③

0 5 4 2 0 10 9 12 10 9 10 9 9 10 12 14 12 10 9 10 9 12 10 9 10 9 11

2 2 12 10 9 10 9 11 9 11 9 10 12 14 12 10 9 10 9 11

0

39 E7 A A

0 3 1 0 3 1 0 1 0 2 2 0 2 2 0 2 2 0 0 0 0 0 0

42 D i a m i m D D D A

2 3 0 2 3 0 0 2 3 0 2 3 0 2 3 0 2 3 0 0 0 0 0 0

45 E7 A E7 A CII

3 0 1 3 2 2 2 2 2 0 2 0 3 2 0 1 0 2 2 2 2 2 2 2 2 2

48 A E7 A

2 2 2 0 0 3 1 0 3 1 0 0 2 2 0 2 2 0 2 2 0 2 2 2 2 2

63

Dm6 F7(b5) E Dm6 F7(b5)

66

E Dm E

69

Dm6 E E7

72

A E7 CII A CII

75 F CI E7 CVII

78 CV E A CV-

81 E7 CVII A CV-

84 A CV---

75 2 3 4 1 0 0 2 3 4 5 7 9 7 10 7 9

78 1 4 4 2 4 1 2 3 4 5 5 9 12 0 9 7 9 5 5 6 7 6 5 7 9 7 5

81 7 9 7 10 7 9 5 5 9 5 12 0 9 7 9

84 6 5 5 10 9 7 10 9 7 9 7 6 7 6 9 7 9 7 9 10 7 9 10 7 9 10

87

② ② ③

12 10 9 12 9 12 10 9 12 10 9 11 0 2 0 3 2 3 2 0 3 2 0 2 0 2 0 2 1 2 1 4 2 0 4 2

A E7 A

90

2 2 2 0 0 0 0 0 0 0 2 2 2 2 0 2 4 0 4 2

93

3 2 3 0 2 3 0 2 4 5 4 2 0 2 3 4 5 10 9 7 10 9 7 9 7 6 7 6 9 4 5 6 7

CII Bm A

96

7 6 6 9 9 4 3 2 3 4 0 2 2 2 0 4 2

99 Bm CII A E7

4 3 2 3 4 0 0 0 0 3 4 0 3 4

2 0 4 2 0 3 4 5

102 Am F7 CIII CIV CV E7 Am

1 2 2 1 0 1 0 1 3 5 4 5 4 5 4 5 5 5 5 5 7 5 7 9

0 2 2 3 5 3 5 6 5 7

105 Ddim

10 9 10 12 10 8 7 10 9 10 9 10 9 10 9

9 12 10 8 7 9 10 9 10 9

108 Bdim E7 CII A

7 7 7 7 7 7 4 4 4 4 5 5 5 5 5 5

6 7 6 7 6 7 2 3 4 3 2 3 4 2 2 4 2 2

111 E7 Bdim 4 A CV CII

4 3 4 3 8 6 7 6 5 5 6 7 5 5 7 9 7 5 4 5 4 7 5 4 2 3 2 5 4 2

2 4 6 7 5 6 7 6 6 4

114 A E7 A

0 2 2 2 0 4 2 0 3 2 2 2 0 1 0 2 2 0 5 4 2 0 3 2 0 2

0 2 2 2 4 2 2 4 2 0 2 0

117 Fm CII E A CV E CII

1 0 1 2 4 2 1 0 4 2 0 3 2 3 2 0 5 5 4 4 5 4 6

4 2 0 4 2 4 2 0 7 6 7 6 4 6

120 D CII A CII D E CII

2 5 4 2 0 4 2 0 3 2 2 2 3 2 3 4 5 4 5 7 10 9 7 10

4 2 4 2 4 5 5 7

126

4 3 1

5 4 3

A CV

i s a m i i s a m i

D.C. al fine

12 9 12 11 9 0 7 6 5 5 5 6 7 7 5 5

[illegible]

Musical score for guitar, measures 131-136. The key signature has three sharps (F#, C#, G#). Measures 131-134 feature triplets of eighth notes. Measure 135 features a triplet of quarter notes. Measure 136 features a half note. The fretboard diagram below shows fingerings for each measure.

(Zambra)

6TH=D (Re)

Juan Serrano

[illegible]

p- (Re)

10

③ ④ ⑤ ③ ④ ⑤ ③ ④ ⑤ ③ ④ ⑤

1 3 2 1 3 2 1 3 2 1 3 2

m i p i m i

2 4 3 4 4 3 5 4 5 5 5 7 7 5 7 8 7 6 0 2 4 3 4 4 7 0 0

13

p

4

3

2

4

3

2

4

3

7 0 7 0 0 7

6 0 0 6 7 0 7

6 0 0 6 7 0 7

use

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 19 through 25. The melody is written in treble clef with a key signature of one flat (B-flat). The accompaniment is in bass clef. Measure 19 begins with a repeat sign. Fingerings are indicated by numbers 1, 2, and 4. A dynamic marking 'p' (piano) is present in measure 20. The second system contains measures 26 through 32. The melody continues with fingerings 1, 2, and 4. The accompaniment features fret numbers 11, 8, 10, 7, 6, 7, 6, and 7 above the staff, and open string positions (0) below the staff.

22

25

28

31

[illegible][illegible]

46

4 0 0 0 0 0 2 3 2 0 4 0 2 3

49

3 3 2 3 2 0 2 3 2 0 4 0 2 3 2 3 2 0 4 1

52

3 4 2 3 2 4 3 4 2 3 2 4

55

3 4 2 3 2 4 5 2 4 3 2 4 3 4 2 3 2 4 3 4 2 3

58

3 4 2 3 2 4 3 4 2 3 2 4 3 4 2 3 2 4 5 2 4 3 2 4 3 4 2 3 2 4 5 2 4 3 2 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

61

3 4 2 3 2 4 5 8 8 8 8 8 8 6 5 8 7 7 7 7 7 8 5 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

64

CIII

8 5 6 8 10 5 5 5 5 6 5 3 6

0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3

67

CI

6 6 6 6 4 3 3 3 3 3 4 3 1 4 3 2 4 3 2 3

3 3 5 1 1 1 1 0 0 0 0

70 CIII CI

5 5 5 5 6 5 3 6 6 6 6 6 4 3 3 3 3 3 4 3 1 4

73 CIII CI CIII CV

3 4 1 3 4 3 1 4 5 6 5 3 6 3 4 3 1 4 5 6 5 3 6 6 8 6 5 8 1 1 1 1 3 3 1 1 3 3 5

76 CIII CI

5 6 5 3 6 3 4 3 1 4 3 2 4 3 2 3 1 0 0 0 0 0 0 0

79

4 3 2 3 2 3 2 3 2 0 2 0 0 1 0 0 0 0

82

3 2 3 2 4 1 0 1 0 1 0 1 4 0 0

CVIII

85

8 8 8 8 8 8 8

88

8 10 11 10 11 10 11 10 8 12 8 12 8 12 8 11 10 10 0 0

CVII

91

10 10 0 0 10 10 8 7 8 7 8 7 8

CV

94

10 5 7 5 7 8 5 7 8 5 7

0 0 0 0 0 0 0 0 0 0 0

97

5 3 1 3 1 3 4 6 4

0 0 0 0 0 0 0 0 0

CV

100

3 1 3 1 3 5 6 5 6 8 6 8

0 0 0 0 0 0 0 0 0

CIII

103

5 6 5 3 4 3 2 3

0 0 0 0 0 0 0 0

106

5 6 5 6 8 6 8 5 6 5 3 4 3 2 3 0 0 0 0

109

2 3 2 3 5 3 5 2 3 2 3 5 3 5 0 0 0 0

112

2 3 2 3 5 4 3 5 6 5 6 8 6 8 5 6 5 3 4 3 0 0 0 0

115

5 6 5 6 8 6 10 10 10 10 10 10 10 10 0 0 0 0

[illegible]

130

10 10 9 9 6 6 9 6 9 6 5

0 0 0 0 0 0 0 0 0 0 0

133

4 1 4 5 5 4 4 1 4 1 4 1 0

0 0 0 0 0 0 0 0 0 0 0 0 0

136

3 10 10 10 10 10 10 10

3 0 0 0 0 0 0 0

139

9 9 9 9 9 5 6 9 10 10 10 10 10 10 10 9 9 9 9 9 9 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

142

5 6 9 6 5 9 6 5 9 6 5 9 6 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0

145

3 4 2 3 2 4 3 4 2 3 2 4 3 4 2 3 2 4 5 2 4 3 2 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

148

CIX

3 4 2 3 2 4 5 2 4 3 2 4 3 10 11 9 10 9 11 10 11 9 10 9 11

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

151

CIX

10 11 9 10 9 11 12 9 10 9 11 10 11 9 10 9 11 12 9 10 9 11 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

154

2.

① ①

1 1 1 1 1 1 1 1 0

3 3 3 3 3 3 3 3 1

④ ④

2 5 5 6 5 3 2 0 2

4 7 7 8 7 5 4 2 4

0 0 0

157

1 1 1 1 1 1 1

3 3 3 3 3 3 3

2 3 5 5 6 8 8

4 5 7 7 8 10 10

0 0 0 0 0 0 0

160

1 4 2 1

5 8 6 5 2 5 5

0 0 0 0 0 0 0

4 7 0

163

1 1 1 1 1 1 1

3 3 3 3 3 3 3

5 6 5 3 2 0 2 2 2 3 5 5

7 8 7 5 4 2 4 4 5 7

0 0

166

5 6 8 8 8 6 7 8 10 10 0 0 0 0 0 0

169

10 8 8 8 8 8 6 5 8 7 0 0 0 0

172

11 11 11 11 11 10 8 11 10 8 8 8 8 8 8 8 8

175

8 6 5 8 7 7 7 7 7 8 5 6 8 5 6 8 10 0 0 0 0

CV CIII

178 2 4 1 4 3 1 2 4 3 4 3 1 4 3 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

6 8 6 5 8 7 8 5 6 8 6 8 6 8 6 8 5 6 5 3 6 5 6 3

5 5 5 5 5 5 5 5 3 3 3 3

CI

181 3 4 1 4 3 1 3 4 1 4 3 1 4 3 1 4 3 1 4 3 1 4

1 1

5 6 5 6 5 6 5 6 3 4 3 1 4 3 4 1 4 3 4 3 4 3 1 4

3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

CI

184 3 4 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4

1 1

3 4 3 1 4 3 4 1 4 3 4 1 4 3 4 1 4 3 4 1 4 3 4 1

0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1

CIII

187 3 4 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4

1 1

3 4 3 4 3 4 3 4 5 6 5 3 6 5 6 3 5 6 5 6 5 6 5 6

1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

CV

190

6 8 6 5 8 7 8 5 6 8 6 8 6 8 6 8 10 10 10 10 10 10 10 10

5 5 5 5 5 5 5 5 0 0 0 0

193

10 10 10 10 10 10 10 10 10 10 10 10 10 10

0 0 0 0 0 0 0 0

CVII

195

10 10 10 10 10 10 10 10 10 10 10 10 10 10

0 9 7 7

196

10 10 10 10 10 10 10 10 10 10 10 10 10 10

7 7 7 9 0 0 2 3 2 0 0 0

DOS COLORES

(Solea por Bulerias)

Juan Serrano

CV CIII CI

5 6 7 7 6 5 3 5 5 5 3 5 3 1 3 3 3 1 3 1

5 3 1

0 2 2 2 2 0 1 3 1 3 5 3 0 1 0 1 3

0 0 3

1 3 3 3 0 1 0 2 2 2 2 0 1 3 1 3 5

0 0

10

3 0 1 0 1 3 1 3 3 2 2 0 2 2 2 2

13

3 1 0 4 3 1 0 2 2 2 2 2 2 2 2

16

3 1 0 4 3 1 0 2 2 2 2 2 2 2 2

19

3 1 0 4 3 1 0 2 2 2 2 2 2 2 2

22

6

6

6

25

6

6

6

28

3

3

3

31

3

3

3

34

3

3

3

1 3 1 3 3 5

6 5 4 3 3 5 3

0 2 2 0 2 2

37

3

3

3

3 3 0 2 0 3 0 2 3 2 0

3 0 3 1 3 0 2 0 3 1 3 1 0 1 3 0 3 1

p

40

3

G

G

G

0 2 2 0 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

43

A

G

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

58

0 0 0 0 0 0 0

4 3 2 2 2 2 2

4 3 2 2 2 2 2

0 1 0 0 1 0 0

61

0 3 3 0 3 3 3

0 3 3 0 3 3 3

0 3 3 0 3 3 3

3 1 1 3 3 3 1

CV

64

2 2 0 2 2 2

5 7 7 6 5 8 6 5

8 6 5 7 5 8 6 5 6 5

0 5 8 7 5 5 7 5

CIII

67

3 6 5 3 5 3 5 3

0 3 1 0 1 3 1 0

1 3 1 0 1 0

6 5 3 3 0 2 0 2

0 2 3 2 3 2 0

70

0 1 0 1 0 3 1 3 1 3 2 3 2 0 3 2 3 2 0 4 0 3 1 0

73

0 1 0 1 0 3 1 3 1 3 2 3 2 0 3 2 3 2 0 4 0 3 1 0

76

0 1 0 1 0 3 1 3 1 3 2 3 2 0 3 2 3 2 0 4 0 3 1 0

79

A

G

0 1 0 1 0 3 1 3 1 3 2 3 2 0 3 2 3 2 0 4 0 3 1 0

82

0 1 0 0 0 0 0 0

85

0 1 0 1 0 0 0

88

0 0 0 1 1 0

91

2 0 4 1 4 0 2 3 CII

CII

94

0 2 3 2 3 2 5 4 5 2 3 5 2 3 5 3

97

2 5 4 5 2 3 5 2 5 3 2 0 0 0 0 0

100

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

103

12 10 9 11 12 10 9 11 2 0 12 10 9 11 1 0

106

3 2 3 0 1 4 0 1 4 1 4 1 0 1 4 0 2 3

109

0 2 3 2 0 2 0 3 1 3 0 2 0 0 4 1 0 0

112

F 3 Gm 3

p m p p m p

3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

115

C7 3

p p m p p

3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

118

118

121

121

124

124

127

127

130

G

133

G

136

G

139

142

142

145

145

148

148

151

151

154

3 2 1 2 2 3 0 0

CV

157

1 0 1 3 1 3 5 5 3 6 0 0

CIII

160

2 0 2 0 2 0 1 0 1 3 5 3 6 5

163

3 6 0 2 0 2 0 1 0 1 3 5 0 2 0

166

p

169

p

172

p

175

p

178

p p p

CVIII

181

CV Dm

CV

184

187

190

CIII

p

5 6 7 7 5

3 5 3 5 6 3

193

p

5 6 5 3 5 3 6 5 6 5 3 5 3 5 3 5 3 5 3

[illegible]

199

p

3 4 3 1 3 4 3 1 3 2 3 2

202

CIII

205

CIII VI

208

XI

211

G

p

214

215

216

217

218

219

220

220

221

222

223

223

224

225

226

226

2 0 4 0 2 3 1 2 1 3 1 2 1 3 2 0 4 0

229

2 3 1 2 1 2 1 3 2 0 4 0 2 3 2 0 4

232

CII

0 2 2 2 0 0 2 2 2 0 3 5 3 2 5 2 3 5

235

CI

2 5 2 3 2 0 3 0 2 3 0 3 0 2

238

0 3 1 0 3 0 1 0 3 1 0 0

241

CII

CI

3 5 3 2 5 2 3 5 2 3 5 3 2 3

244

2 0 3 0 2 3 0 2 3 2 0 2 0 3 1 0 3 0

247

Dm

p

1 0 3 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

250

G

G7

G

C

G

F

p

p

p

253

G

B \flat

G

B \flat

G

p

p

p

256

G

A

259

108

FLAMENCO TRADITION

The substance of the *cante flamenco* is a mosaic of Greek, Hindu, Hebrew, Arabic, pagan and Oriental cultures and musical forms which contributed to the making of Andalusian folklore. The *toná*, the matrix of all *flamenco cantes*, sprang from the grafting of the gypsy soul into this Andalusian folklore. It constitutes the purest and most venerable starting point of flamenco, that is the oldest manifestation of the gypsy-Andalusian art form that we know. The *toná* was a song without guitar accompaniment.

The gypsy nomads, living at the fringes of society, persecuted and imprisoned, crystallized their sorrows not only in *tonás* but also in *siguiriyas*, *soleares*, *tangos* and *fandangos*. If the *toná* is the matrix of the *cante*, the *siguiriya*, *solearès*, *tangos* and *fandangos* are its basic, "purest" forms. Throughout flamenco's history these forms gave birth to numerous variations based on rhythm, lyrics, or a *tocaor's* interpretation.

The next section of this book contains the four basic forms of flamenco and two of their numerous variations that have inspired profound and creative forms of art.

Dr. José Elgorriaga

LAMENTO GITANO

(Siguiriyas)

Juan Serrano

First system of musical notation. The top staff is in treble clef, 3/8 time, with a key signature of one flat (Bb). It begins with a measure containing a treble clef, a key signature change to Bb, and a 3/8 time signature. The first measure is marked with a '1' above the staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bottom staff is a guitar tablature, showing fret numbers (0, 2, 1, 0) and a series of notes indicating fingerings and positions on the strings.

Second system of musical notation. The top staff continues the melody from the first system, starting with a measure marked with a '4' above the staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bottom staff is a guitar tablature, showing fret numbers and a series of notes indicating fingerings and positions on the strings.

Third system of musical notation. The top staff continues the melody from the second system, starting with a measure marked with a '7' above the staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bottom staff is a guitar tablature, showing fret numbers and a series of notes indicating fingerings and positions on the strings.

10

0 4 3 0 1

1 3 2 1 0 0 3 1 0 2 2

13

2 0 1 0 1 0 0 1 0 3 1 0

16

3 0 1 0 2 2 0 4 2 2 7 0 7 0

19

7 0 6 7 6 7 8 0 7 6 8 0 7 6 7 6 7

28

8 7 6 8 7 6 7 7 0 0

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4, and a quarter note C5. This is followed by a half note D5, then a half note E5, and a half note F5. The melody continues with a half note G5, then a half note A5, and a half note B-flat5. The final note is a half note C6. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line begins with a quarter note G3, followed by a quarter note F3, then a quarter note E3, and a quarter note D3. This is followed by a half note C3, then a half note B2, and a half note A2. The bass line continues with a half note G2, then a half note F2, and a half note E2. The final note is a half note D2.

[illegible]

43

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score is for a single melodic line on a treble clef. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together in groups of four. The piece ends with a final double bar line.

46

3 2 0 2 0 3 0 2 3 0 3 3 2 0 2 3

49

0 3 0 3 0 3 0 0 3 1 0 2 2 2 0 0 0 0

52

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

55

2 3 0 2 0 3 1 0 1 3 0 2 0 0 3 1 0 2 2 2 2 3 0 2 0 3 1 0 1 3

70

1/2 CII 1/2 CIII

3 1 0 3 2 3 0 1 0 3 5 3 5 6 5 3 6

1 1 0 2 3

72

1/2 CIII

5 6 3 6 5 3 5 3 2 2 2 3 3 3 1 0 3 2 3 0 1

0 0 0 0 2 1 1 1 1

75

1/2 CII 1/2 CIII

3 1 3 5 3 5 6 5 3 6 5 6 5 3 5 6 5 3 5 1 3 0 2

0 0

78

3 2 0 0 3 1 0 2 2 2 3 1 0 1 0 3 2 3 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

70

1/2 CII 1/2 CIII

3 1 0 3 2 3 0 1 0 3 5 3 5 6 5 3 6

1 1 0 2 3

1/2 CIII

72

5 6 3 6 5 3 5 3 2 2 2 3 3 3 1 0 3 2 3 0 1

0 0 0 1 1 1 1

1/2 CII 1/2 CIII

75

3 1 3 5 3 5 6 5 3 6 5 6 5 3 5 6 5 3 5 1 3 0 2

0 0

78

3 2 0 0 2 2 2 3 1 0 3 1 0 1 0 3 2 3 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

81

0 3 1 0 3 1 2 1 4 2

3 3 0 2 0 0 3 1 0

2 2 2 2 2 2 0

84

0 2 2 2 2 2 2 2 2 2

0 2 2 2 2 2 2 2 2

3 3 0 1 3 1 0 2 2

87

2 4 2 0 4 2 0

4 2 0 4 2 0

2 3 5 2 3 5 3 2

90

5 3 2 5 3 2

0 2 4 2 0 4 2 0

4 2 0 4 2 0

93

2 3 5 5 3 2 5 3 2 5 3 2 3 0 5 5 4 5 7

96

8 7 6 0 7 7 7 7 7 7 7 7 7 7 7 3 5 5 3

99

7 5 4 5 3 2 3 2 0 2 0 4 0 5 3 2 3 2 0 4 2 0 2 3 2 5 3 2

102

3 3 0 2 0 0 3 1 0 2 2 2 3 3 0 3 1 0 2 2

1/2 CVII

1/2 CVII - - -

105

2 7 8 10 7 9 10 9 7 9 10 9 7 10 8 7 8 10 10 8 7 7 8 10 7 9 10 9 7

1/2 CVII - - - -

108

9 10 9 7 10 8 7 8 10 7 10 8 7 7 8 10 7 9 10 8 10 8 9 10 9 7 9 10 7

1/2 CVIII - - - -

111

9 9 10 8 10 11 10 8 10 11 10 8 10 9 9 10 8 10 11 8 10 13

114

12 13 12 10 13 11 10 9 11 12 13 12 13 12 13 13 12 10 10 8 10 10 9 7 7 5

117 4/4

7 4 0 2 3 2 0 3 1 0 1 3 0 0 2 0 3 3 0 3 1 3 4

120

0 3 3 0 3 1 0 1 3 3 3 3 3 3 1/2 III 1 0 3 3 2 2 0 3 1 0 2 2 2

123

2 3 3 0 0 3 1 0 2 2 5 2 3 3 3

126

0 3 5 8 6 5 3 3 3 3 3 0 3 5 8 6 5

1/2 CHIL - -

1/2 CHIL - - - -

129

6 6 5 3 3 6 6 5 3 5 6 5 3 5 3 2 2 2 3 0 2 0 1 0 3 0 1 3 0 2

132

3 3 0 2 0 0 3 1 0 2 2 1 0 3 1 3 0 2 3 2 2 0 3 0 4 3 3 1 1 0 2 2 2 2

135

2 0

138

0 0

141

Measures 141-143. Treble staff: Chords G, G, G, G. Bass staff: Simple bass line.

144

Measures 144-146. Treble staff: Chords G, G, G, G. Bass staff: Complex bass line with many eighth notes and some accidentals.

147

Measures 147-149. Treble staff: Chords G, G, G, G, G, G, G. Bass staff: Simple bass line.

150

Measures 150-152. Treble staff: Chords G, G, G, G. Bass staff: Simple bass line.

TECHNIQUES

Rasgueado No. 1

Juan Serrano

1

i E s a m i

0 0 1 2 3 4

2

i s a m

0 0 1 2 3 4

3

0 0 1 2 3 4

No. 2

1

s a m i i i

2

s a m i i s a m i i

3

No. 3

1

5

5

i m a s i i

2

5

5

5

i m a s i i m a s i i

3

5

5

The musical score for No. 3 consists of three systems, each with a vocal line and a piano line. The key signature is one sharp (F#) and the time signature is 2/4. Each system is marked with a measure number (1, 2, 3) and a five-measure bracket. The lyrics are 'i m a s i i' for system 1, 'i m a s i i m a s i i' for system 2, and 'i m a s i i' for system 3. The piano line features complex rhythmic notation with many beamed notes and rests.

Rasgueado en Abanico

Juan Serrano

No. 1

The musical score is written for guitar in 2/4 time. It consists of three systems, each with a treble and bass staff. The treble staff contains a melody of eighth notes, with triplets indicated by a '3' and a bracket. The bass staff contains a rhythmic accompaniment of eighth notes, also with triplets. The first system is marked with a '1' and includes fingerings 'p', 's', and 'i'. The second system is marked with a '2'. The third system is marked with a '3'. The piece concludes with a final triplet in the treble staff.

No. 2

The image displays three systems of musical notation, each consisting of a treble staff and a bass staff. The treble staff in each system contains a triplet of chords, with the first chord labeled 'p', the second 'a', and the third 'i'. The bass staff in each system features a continuous wavy line with upward and downward arrows, indicating a specific rhythmic or articulation pattern. The systems are numbered 1, 2, and 3, and each system includes a treble clef and a key signature of one sharp (F#).

System 1: Treble staff shows a triplet of chords (p, a, i) followed by a single chord (p). Bass staff shows a continuous wavy line with upward and downward arrows.

System 2: Treble staff shows a triplet of chords (p, a, i) followed by a single chord (p). Bass staff shows a continuous wavy line with upward and downward arrows.

System 3: Treble staff shows a triplet of chords (p, a, i) followed by a single chord (p). Bass staff shows a continuous wavy line with upward and downward arrows.

No. 3

The musical score is divided into three systems, each with a piano (p) and maracas (m) part. The piano part is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The maracas part is written in a simplified notation on a five-line staff, using wavy lines and numbers 1, 2, and 3 to indicate rhythmic patterns.

System 1: The piano part consists of two measures. The first measure contains a triplet of eighth notes (F#, A, C) marked with a 'p' dynamic. The second measure contains a triplet of eighth notes (A, C, E) marked with an 'm' dynamic. The maracas part consists of two measures, each with a triplet of eighth notes marked with a 'p' dynamic.

System 2: The piano part consists of two measures. The first measure contains a triplet of eighth notes (F#, A, C) marked with a 'p' dynamic. The second measure contains a triplet of eighth notes (A, C, E) marked with an 'm' dynamic. The maracas part consists of two measures, each with a triplet of eighth notes marked with a 'p' dynamic.

System 3: The piano part consists of two measures. The first measure contains a triplet of eighth notes (F#, A, C) marked with a 'p' dynamic. The second measure contains a triplet of eighth notes (A, C, E) marked with an 'm' dynamic. The maracas part consists of two measures, each with a triplet of eighth notes marked with a 'p' dynamic.

No. 4

1

5

5

5

p s a m i

2

5

5

p

Flamenco Tremolo with Eighth Notes

i a m i a m i

p

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 2 2 0

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

0 2 3 5

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

0 2 1 1

Alzapua

1

p p p

3

3 3 3 3 3

5

5 5 5 5 5

Bulerias Falseta

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into two measures by a double bar line. The first measure contains the first two lines of the melody and the first two lines of the bass line. The second measure contains the next two lines of the melody and the next two lines of the bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style.

[illegible]

8

0 2 3 2 0 2 0 4 0 3 1 0 1 3

11

p a i

13

p a i

15

p a i

Bulerias Falseta with Alzapua

p p p p p

A

i

i s a m

i

LA JUDERÍA

(Soleares)

Juan Serrano

The musical score is presented in three systems, each containing a melodic line and a guitar accompaniment line.

System 1 (Measures 1-3):

- Melody:** Measures 1-3. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a half note chord (F#4, A4, C5) marked 'p', followed by eighth notes. Measure 2 continues the eighth-note pattern. Measure 3 ends with a half note chord (F#4, A4, C5) marked 'p'.
- Guitar:** Measures 1-3. Measure 1: 0 0 1 2 3 2 0 2 3 2 0 2. Measure 2: 0 0 1 2 3 2 0 2 3 2 0 2. Measure 3: 0 0 1 2 3 2 0 2 0 2 3.

System 2 (Measures 4-6):

- Melody:** Measures 4-6. Measure 4 starts with a half note chord (F#4, A4, C5) marked 'p'. Measure 5 continues the melody with eighth notes. Measure 6 ends with a half note chord (F#4, A4, C5) marked 'p'.
- Guitar:** Measures 4-6. Measure 4: 0 0 1 2. Measure 5: 4 4 4 4 4 3 4 2 3 2 0 2 3 2 0 2. Measure 6: 4 4 4 4 4 3 4 2 3 2 0 2 3 2 0 2.

System 3 (Measures 7-9):

- Melody:** Measures 7-9. Measure 7 starts with a half note chord (F#4, A4, C5) marked 'p'. Measure 8 continues the melody with eighth notes. Measure 9 ends with a half note chord (F#4, A4, C5) marked 'p'.
- Guitar:** Measures 7-9. Measure 7: 4 4 4 4 4 3 4 2 3 2 0 2. Measure 8: 5 4 5 3 4 2. Measure 9: 0 0 1 2 3 0 2 3.

10 E a m i p i p

p

p

p

13

p

p

p

16

p

p

p

19

Am

p

p

p

p

22 C 6 3 6 6 E 6

25 6 6 5 6 6

28 E 6 2 1 3

31 E i p

37

Musical score for 'The Rose Tree' (Instrumental). The score is written for a treble clef staff (melody) and a guitar accompaniment staff (fret numbers). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The guitar accompaniment is written in a simplified fret notation, with numbers 0-4 indicating frets and '3' indicating a barre. The piece is in 2/4 time and ends with a double bar line.

40 E

The musical score for 'E' (Exercise 40) is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The piece consists of 40 measures, divided into three systems of 12, 12, and 16 measures respectively. The notation includes eighth and sixteenth notes, often beamed together, and rests. The exercise is characterized by its repetitive melodic patterns and phrasing.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '46', features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second system, labeled '47', continues the melody and includes a bass staff with a bass clef. The bass staff contains a sequence of numbers (0, 1, 2, 3, 4) indicating fingerings or positions for a stringed instrument. The melody in the treble staff continues with eighth and sixteenth notes, and the bass staff provides a rhythmic accompaniment using the numbered sequence.

49

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody is written on the upper staff, and the bass line is written on the lower staff. The melody consists of eighth and sixteenth notes, often beamed together. The bass line consists of single notes, often with fingerings indicated by numbers 1-4. The score is divided into three measures by vertical bar lines. The first measure contains the first two lines of the melody and the first line of the bass line. The second measure contains the next two lines of the melody and the second line of the bass line. The third measure contains the final line of the melody and the third line of the bass line. The bass line ends with a double bar line.

[illegible]

[illegible]

73

0 0 0 0 1 1 1 1 3 3 3 3 5 5 5 5 5 5 5 5 4 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4 5 5 5 5

3 0 2 3 5 4 3 2 3

79

CIII

G

F7

CI

F

3 3 3 3 3 3 3 3 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 1 0 0 0 0

5 4 3 5 4 3

3 1 0

82

1 1 1 1 0 1 3 | 5 5 5 5 5 7 5 | 4 4 4 4 4 4 4 4 3 4 4 4 4

3 3 2

1

85

C G7 G7

0 0 0 0 0 0 0 0 3 3 3 3 | 1 1 1 1 1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3 1 1 1 1

3 2 0 3 2 0 3 2 0

88

C

0 0 0 0 0 0 0 0 0 0 0 0 | 1 1 1 1 1 1 1 1 0 0 0 0 | 2 2 2 2 0 0 0 0 1 1 1 1

3 2 0 0 2 3 1 3 0

91

3 3 3 3 1 0 3 1 | 0 0 0 0 0 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3 3 1 1 1 1

2 0 3 2 0 4 2 0 2 0 0

94

E a m i i

p p p

97

A m a m i i m a m i G m i

p p p

100

IV VII X I

p p

103

p

109 7

Musical score for 'The Rose Tree' (No. 109). The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 7/8. The melody consists of several measures, including a triplet of eighth notes and a final measure with a triplet of eighth notes. Below the staff, there are three lines of guitar tablature corresponding to the notes in the melody.

0 0 0 1 0

0 1 1 0 0

0 1 1 2 3

0 2 0 3 2 1 2

3 2 1 1 2 2 3 2 3 1 2

CV

E

112

4 3 2 4 2 3

0 8 5 5 5 5 8 7 5 6 8 6 5 5 6 8 5 7 8 7 5 8

2 1 0

0 2 1 0

0 8 5 5 5 5 8 7 5 6 8 6 5 5 6 8 5 7 8 7 5 8

[illegible]

118

E

a m i p i p - -

121

E

F

E

Dm

124

E

Am

G

F

127

VII

E

F

E

Dm

130

p

p

p

V VII

133

136

139

V a m i i m i a m i

2 4

p p

142 VII a m i i m i a m i VII a m i

p p p.

145 IX a m i i m i a m i a m i i m i a m i

p p p p.

148 CV I. a m i p i p i p i CIII

p p.

151

p p. p.

[illegible][illegible]

163

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the melody in a treble clef and the guitar accompaniment with fret numbers. The melody consists of a series of eighth and sixteenth notes, with a key signature of one sharp (F#). The guitar accompaniment is written for a six-string guitar, with fret numbers indicated below the strings. The second system continues the melody and accompaniment, featuring a final measure with a double bar line and a repeat sign.

166

0 4 0 4 0 3 | 2 3 0 4 0 4 0 3 | 2 3 0 4 0 3 1 3 1

169

0 2 0 1 0 3 | 0 1 0 0 2 0 | 0 1 0 0 2 0

172

0 1 0 0 2 0 | 0 1 0 0 2 0 | 0 1 0 0 2 0

accel.

175

0 1 0 0 2 0 | 0 1 0 0 2 0 | 0 1 0 0 2 0

178

cresc

181

184

Am

p a i p a i p

187

E B7 E

p a i p a i p p a i p a i p

(Tangos)

Juan Serrano

♯X Dm CVIII C CVI B♭

10 10 10 10 10 10 13 12 10 8 8 8 9 9 10 6 6 6 7 6 6 10 8 6

CVA ♯X Dm CVIII

5 5 5 5 6 7 10 10 10 10 10 13 12 10 8 8 8 9 8 8 12 10 8

B♭ A Dm

6 6 6 7 6 6 10 8 6 5 5 5 5 6 7 10 10 10 10 10 12 10 13 12 10

10

C

B \flat

A

13

Dm

C

B \flat

CIX

A

16

19

5

1 0 1 3 3 5 3

22 A

1 1 0 3 1 0

25 Bb

0 3 0 1 1 1 0 1

28

3 3 5 3 1

31 A

0 3 1 0 0 0 0 3 0

B \flat

34

4 3 1

1 0 1 3

37

3 5 3 1

3 5 3 1

A **B \flat**

40

0 3 0 1

0 3 0 1

43

1 0 1 3

1 0 1 3

46

A

i m i m

49

A

p

52

A

55

B \flat

58 C Dm

1 0 1 3 0 0 0 1
3 3 3 0 3 0

61

1 5 3 1 0 3 1 3 1 0 3 1 0 3
3 2 3 1 0 3

64 A A A

2 3 2 0 0 2 3 2 0 0 2 3 2 0 0 0 0 0 0 0

67 Bb

2 3 2 3 1 3 0 3 1 3 0 3
0 0 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

70 C Dm

1 0 1 0 1 0 1 5 3 1

73

0 3 1 3 1 0 3 1 3 3 2 3 2 2 2 0

76 A Bb

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

79

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A

82

0 3 1 0 0 0 0 3 0

B \flat

85

1 1 1 0 1 3 3 3

88

0 3 5 3 1 1 1 0 3 1 3 1 3 2 3 2 0 3 2 0 3 1

i mi m

A

B \flat

A

91

0 0

94 **B \flat** **A** **CV_A**

CV **CV** **CV**

CV **CV** **CIII** **Gm**

CIII **A** **6** **amiami 2**

[illegible]

118

A

3 0 1 3 1 0 3 0 0 2 3 0 1 3 1 0

0 0 0

121

Bb

A

p a i p

3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 1 1 1 3 0 1 0 4 3 1 0 0 0 0 0

124

CV

CV

6

G G G G G G G

a m i a m i 2

0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

127

CV

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

[illegible][illegible]

139

A

1

0 3 3 3 0

1 0 3 3 0

0 3 1 0 2 2 2 0

[illegible][illegible]

148

i m i m

A

B \flat

p

10

3 1 3 1

3 2 3 2 0

3 2 0

3 1

0

0

0

3

154

0 0 3 2 0 0 2 3 0 1 0

157

B \flat

3 0 0 3 1 0 3 0 3 0 1

160

A

3 1 3 0 3 2 0 0 0 0 0

163

CV Dm

CV

Gm CIII

5 5 6 7 7 5 6 8 5 6 8 6 5 3 6 5 3

CHH C7

F

166

Bb7

A

169

A

1.

172

2.

CVI

175

CVII

178

7 8 7 6 7 8 7 6 7 0 0 8 10 7 8 10 8 7

CV

CIII

CV

181

5 5 6 8 7 0 6 8 8 8 8 7 8 5 7 8 7 5

CIII

CIII

CIII

184

3 3 5 6 5 0 5 6 6 6 6 5 7 3 5 7 5 3

A

A

187

0 0 0 2 2 0 0 2 2 2 2 0 1 0 3 0 1 0 3

CV

CV Dm

190

Gm

C7

193

CIII

F

CI Bb7

196

A

A

199

202

Alzapua

A

p

205

F

208

A

Dm

CHH

211

214

A B \flat A

217

B \flat A CII A

220

CIII B \flat CV C B \flat CII

223

CIII B \flat CV B \flat CIII

226 CII

4

B \flat CIII

4

3

p p p

229 CV C

4

B \flat CIII

4

A CII

4

3

p p p p p p p

232 CIII

B \flat C

4

4

CIII

4

p p p p p p p

235 Dm

1 3 2

C

1 2 3

B \flat

4 3 1

p p p p p p p

238

A

1 2

G G

p p

0 2 2 2 0

PUNTA UMBRIA

(Fandangos)

Juan Serrano

CIV
E7

4

4 5 4 4 5 5 0

4 5 4 4 5 5 0

4 5 4 4 5 5 0

CV
A

4

4 5 5 5 5 5 0

4 5 5 5 5 5 0

8 5 5 5 5 5 0

G7 F7

4 2 3 1 a m p

4 2 3 1 a m p

7 6 7 5

5 4 3 2

CIV

G7 F7 E7

4 2 3 1 a m p

4 2 3 1 a m p

4 2 3 1 a m p

p i m a m i

1 3 1 2 4

4 5 4 5 4 5 4 6

0 5

34

G F

i a m i

p

CIII

p i m a m i

p a m i

CVI

E7 CVI

CV

a m

p i m i a m i

CIII

46

3 3 4 4 5 5 3 5 1 1 2 3 3 1 3 0 0 1 0 0 1 0 1

3 1 0 2

49

0 0 1 0 1 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 1

0 4 3 2 0 0 4

52

0 0 1 1 2 2 1 0 1 0 3 1 0 2 1 2 4 2 0 3 2 0 3 2 0 4

2 0 2 3

55

0 3 2 0 1 0 3 1 0 0 3 1 0 0 0 1 2 2 0 0 1 2 2 0

0 0 0 0

58 G F E i a m i

0 0 0 0 0 10101010

1 1 3 1 0 0 0 0 0 0 1 2

2 2 2 2 2 3 3 3 3 3 1 0

3 3 3 3 3 3 3 3 3 3 3 3

CVII 61 4 3 1 2 1 4 1 2 1 4 2 4 3 10 8 10 9

10 12 10 8 7 10 7 8 7 10 8 10 9

9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7

64 C C a m i 4 3 1 2 1 4 2 4 3 10 8 10 9

0 0 1 3 0 3 1 3 5 8

1 0 3 0 3 1 3 5

2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3

67 4 3 1 2 1 4 2 4 3 10 8 10 9

7 10 8 7 7 7 10 12 10 8 7 10

9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7

70

1 2 1 1 3
: a : m
: i : p

2 4

CVII

1 4 2 4 3

CVIII

C

1 1 1 1 1
2 2 2 2 2
4 4 4 4 4
3 3 3 3 3
1 1 1 1 1

7 8 7 9

8

7 10 8 10 9

8 8 9 10 10 8

CVII

73

10 8 7 8 10 7 8 10 8 12 10 8 10 8 7 10 7 9 7 5

76

1 2 1 3

4 3 2 1

4 4 2 1

p

a m i p

7 8 7 9

10 12 10 8 7 10

7 8 7 9

79 1 4 2 4 3

CVIII C

CVIII

2 3 1 3 4 1

7 10 8 10 9

8 8 9 9 10 10 8

9 10 8 10 11 8

CX

82

10 11 13 | 10 12 13 | 15 13 15 13 12 | 12 | 12

CIX

85

10 | 12 12 | 12 | 10 8 | 7 7 | 7 7

CV

88

0 | 5 5 | 5 5 | 5 5

G CIII F E E Am

91

3 3 3 | 1 1 1 | 0 0 0 | 0 0 0 | 0 0 0

94

F

0 1 2 3 0

0 3 3 1 0

0 0 2 2 0 0

97

0 2 0 1 3

0 1 0 2 0 1 3

0 2 0 3 2 0 2

100

C

0 1 0 2 3

0 1 0 2 3

0 2 3 0 1 0 1 3 0 1

103

F

3 1 0 3 1 0 2

1 1 1 2 3 3 1

0 2 0 1 3

C

106

3

0 1 0 2 0 1 0 2 0 3 2 0 2

3

109

3

0 2 3 0 1 0 1 3 0 1 5 3 1 0 3 1 0

3

112

G7

1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3

C

115

0

2 0 3 2 0 2 0 1 0 2 0 2 0 2 0 2

3

[illegible]

130

CIII G

133

CI

136

E CV

139

CV A CVII CVII G

142

CV F CVII

p

8 7 10 10 8 8 6

5 5 5 5 5 5 5 5 5 5

7 8 10 7 10 8 7 8 7 0

145

CVII

p i a m i

0 0 0 0 0 0 0 0 0 0

9 10 7 10 9 9 10

148

G

0 0 0 0 0 0 0 0 0 0

7 10 9 10 9 7 11 7

151

p

0 0 0 0 0 0 0 0 0 0

9 10 9 7 11 7 9 7 0

CVII G CV

154

⑥---⑤---④

CV F

157

160

163

166 E Am G F

0 0 1 2 2 2

0 1 3 1 0

0 1 2 2 2 0

0 0 1 2 2 0

169 E E Am

0 0 1 2 2 2

0 0 1 2 2 0

172 G F CVII G

0 0 1 2 2 3

0 2 3 3 3 1

0 7 8 10 8 7 8 7 10 8 10

CVII

175

7 8 7 8 7 10

8 10 8 10 9

7 8 10 7

CVII

The image shows a musical score for the song "The Rose Tree". The top staff is a treble clef melody with a key signature of one flat (B-flat) and a 2/4 time signature. The melody starts at measure 178 and continues through measure 185. The bottom section consists of four staves for guitar accompaniment, with fret numbers written above the notes. The guitar part is divided into three measures corresponding to the melody measures. The first measure of the guitar part covers measures 178-180 of the melody, the second measure covers measures 181-183, and the third measure covers measures 184-185. The guitar part uses a mix of chords and single notes, with fret numbers ranging from 7 to 13.

CI

The image shows a musical score for the song "The Rose Tree". The top staff is a treble clef melody. The bottom four staves are guitar accompaniment, with fret numbers written below the notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three measures by bar lines.

Measure 1:

- Melody: Quarter note G4 (fret 1), quarter note A4 (fret 2), quarter note B4 (fret 3), quarter note A4 (fret 2), quarter note G4 (fret 1), quarter note F#4 (fret 2), quarter note E4 (fret 1), quarter note D4 (fret 0).
- Guitar: Fret numbers 10, 12, 10, 0, 1, 0, 1, 3, 1.

Measure 2:

- Melody: Quarter note C4 (fret 2), quarter note B3 (fret 1), quarter note A3 (fret 0), quarter note G3 (fret 0), quarter note F#3 (fret 1), quarter note E3 (fret 0), quarter note D3 (fret 0), quarter note C3 (fret 0).
- Guitar: Fret numbers 0, 2, 0, 4, 0, 3, 1, 0, 2.

Measure 3:

- Melody: Quarter note B4 (fret 3), quarter note A4 (fret 2), quarter note G4 (fret 1), quarter note F#4 (fret 2), quarter note E4 (fret 1), quarter note D4 (fret 0), quarter note C4 (fret 2), quarter note B3 (fret 1), quarter note A3 (fret 0), quarter note G3 (fret 0), quarter note F#3 (fret 1), quarter note E3 (fret 0), quarter note D3 (fret 0), quarter note C3 (fret 0).
- Guitar: Fret numbers 0, 3, 1, 0, 3, 3, 1, 3, 2.

190

G F E

0 0 0 3 1 1

3 0

193

1 3 0 0 0 3 1 0 3 1 0 0 0 1 3 3 3 1

3 0 3 2

196

0 3 1 0 2 2 2 0 1 1 1 0 3 1 0 2 1

3 1 0 3 2 0 3 1 0

199

E Am

0 0 0 1 1 1 0 2 2 2 0 1 1 1 1 0

0 0 0 2 2 0 3

202 CI

3 1 0 2 0 0 0 2 0 0 0 1 3 1 3 0 1 0 3 1 0 1 0 2

2 3 2

205 F E

0 2 0 3 2 3 2 0 3 2 0 3 1 1 0 1 0 0 0 0 0 0 0 0

2 3 3 3 2

208 G G G F E

0 0

2 3 3 3 2

211 G Am G

0 0

2 3 3 3 2

214

G F E

Am

0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

217

Am

G

F E

p p

0 0 1 1 0 0 0 0 0 0 0 0

0 0 2 2 0 0 0 0 0 0 0 0

0 0 2 2 0 0 0 0 0 0 0 0

0 0 2 2 0 0 0 0 0 0 0 0

(Alegrias por medio—Derived from Soleares)

13 F#m CVII E7 CIX

1 3 1 2 4 3 1 4 1 2 1 3 2 1 2 4

2 2 2 2 4 2 4 5 7 9 7 7 9 7 10 9 7 10 9 10 9 10 12

0 4 2 7 9 7 0 11

[illegible]

22

A

0 3 1 2 0 3 1 2 0 3 1 2 0 3 1 2

25

E7 A E7 A

0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0

28

CII Bm

2 3 2 5 3 5 3 2 4 2 3 2 0 2 3 4 4 2 2

31

CIV C#m CIV

4 5 4 7 5 7 5 4 6 4 5 4 4 5 6 6 6 4 4 7 4 7 4 7 4 7 4 7

④ ⑤ CII ⑥ ⑤ ④ CIV CVI

4 7 4 7 4 7 4 2 0 2 0 4 2 4 2 0 2 4 2 0 2 4 2 0 4 5 4 2 5 7 5 4 7 9 7 6

CIV CII CII CIV

4 6 4 3 4 6 4 3 4 6 4 2 5 7 5 9 7 9 7 5 4 5 4 2 0 2 4 4 6

CV

5 5 6 7 0 7 2 3 2 0 2 3 4 2 2 3 3 4 2 6 7 10 9 10 9

7 10 7 0 9 12 9 0 12 10 9 12 10 12 10 12 9 10 12 10 9 7 6 6 4

Musical score for guitar, measures 49-56. The key signature has three sharps (F#, C#, G#). Measure 49 starts with a treble clef and a sharp sign. Chords A and E7 are indicated above the staff. Fingering numbers (0, 1, 2) are shown below the notes. A box labeled 'G' is present in measure 52. The bottom section shows fretboard diagrams for each measure.

58

4 2 3 1

4 2 3 1

7 6 6

4 3 4 2

5 0

61

A7

2 1

2 3 1

3 2 2 2

D

2 3 1

64

CV

A

1 2 3 4

1 2 3 4

2 3 2 2

5 6 7 7

5 6 7 7

67

CIV E

1 2 3 4

1 2 3 4

4 5 4 6 7

4 5 4 6 7

0 2 3 0 2 0 3 2 3 0 2 4

73

0 0 0 0 0 0 0 0 0 0 0 0
2 0 3 3 2 2 3 3 3 3 2
2 1 1 1 2 2 2 2 1 1 2
2 0 0 0 0 2 0 0 0 0 2
0 2 2 2 2 0 0 2 2 2 0

CIV

CIV

[illegible]

CIV

79

4 **1** **3** **4** **3** **1** **3** **1** **4**

1 **2** **1** **3**

p **p** **i** **p**

4 **5** **4** **6**

7 **4** **6** **7** **6** **4** **6** **7** **7**

7 **6** **7** **6** **7**

82

p i p p

85

CI C# CI

p i m a p-----

88

CII F#m CII E

i m a p-----

91

CV

i a m i

CII

CII

94

4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 3 3 3 3 5 5 5 5

0 2 4 4 5 2 4 2 3

97

2 2 2 2 0 0 0 0 2 2 2 2 3 3 3 3 3 3 3 3 7 7 7 7 5 5 5 5 7 7 7 7

0 2 4 0 2 0 6 4 6

CV

100

5 5 5 5 5 5 5 5 3 3 3 3 0 0 0 0 1 1 1 1 5 5 5 5 5 5 5 5 5 5 5 5

5 7 6 2 4 0 3 2

103

2 2 2 2 0 0 0 0 2 2 2 2 1 1 1 1 1 1 1 1 1 1 1 1 0 0 0 0 1 1 1 1

0 2 4 0 2 3 0 4 0

118

A E7 A

121

E7 A E7 A

124

D A

127

CII E7 A Am

p

142

Am

p

2 1 2 0 1 0 1 3 0 3 0 1 4 1 0 4 0 4 0 1 0 3 1 0 0 1 2 2 0

145

A

p i m a m i

p a m i

p i m a

1 4 3

154

E

0 2 2 2 2 0 2 0 5 4 5 4 2 0 2 0 3 2 3 2 0 2 0 0 1 1 0 0 2 0 3 2

157

2 1 2 4

0 2 1 2 4 2 1 4 2 0 4 2 0 2 4 1 1 2 4 2 1 4 1 4 2 0 2 0 4 2

A

160

p p̣ i p-----

0 2 2 2 2 3 0 2 0 2 4 2 0 3 0 2 4 2 4 5 4 2

E7

163

2 p̣ i p-----

4 2 0 2 0 3 0 3 2 0 0 1 3 0 2 3 0 2 0 3 2 3 0 2 4

166

5 4 2 0 2 0 3 2 3 2 0 2 0 2 0 2 1 2 1 4 2 4 2 0 4

A

169

E7 A A

172

E7 A

175

E7

[illegible]

181

E7

A

Handwritten musical notation for measures 181-184. Measure 181: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Chords: F#m (F#4, C#5, G#5), C#m (C#4, G#4, E5), Dm (D4, F#4, A4), E7 (E4, G#4, B4, D5). Measure 182: Treble clef, key signature of three sharps. Chords: F#m (F#4, C#5, G#5), C#m (C#4, G#4, E5), Dm (D4, F#4, A4), E7 (E4, G#4, B4, D5). Measure 183: Treble clef, key signature of three sharps. Chords: F#m (F#4, C#5, G#5), C#m (C#4, G#4, E5), Dm (D4, F#4, A4), E7 (E4, G#4, B4, D5). Measure 184: Treble clef, key signature of three sharps. Chords: F#m (F#4, C#5, G#5), C#m (C#4, G#4, E5), Dm (D4, F#4, A4), E7 (E4, G#4, B4, D5). Bass staff: Measure 181: F#4, C#5, G#5, E5. Measure 182: F#4, C#5, G#5, E5. Measure 183: F#4, C#5, G#5, E5. Measure 184: F#4, C#5, G#5, E5.

[illegible]

The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody continues with a series of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. This is followed by a triplet of eighth notes: G#4, A4, B4. Then, there is a quarter note G#4, followed by a quarter note F#4. The system concludes with a half note G#4. The guitar accompaniment is written on a six-string guitar staff. The first two measures correspond to the first measure of the melody, with fret numbers 2, 2, 0, 0, 3, 2. The third measure corresponds to the triplet and the following quarter notes, with fret numbers 2, 3, 1, 2, 3, 0. The final measure corresponds to the last half note, with fret numbers 2, 3, 2, 0.

190

3 3 3 3 2 2 2 5 4 2 0

0

193

A

0 2 2 2 2 2 2 2 2

0

196

E7

0 2 1 0 0 1 0 2 2 2 2 2

0

199

A

4 2 1 2 4 0

0

202

E7

A

205

208

F#m

211

CVII

214

5 9 7 7 7 7 7 7 10

CIX

217

9 7 12 12 10 9 9 10 9 11 0

220

②

9 9 9 9 14 12 10 9 12 10 9 10

223

③

9 0 4 2 0 2 0 3 2 0 3 2 0

226

229

A

E7

232

A

A

235

CII

238

CIV

CIV

240

CI

CII

242

244

p a m i p i m a

246

p a m i p i m a

2 0 3 2 3 2 0 2 0 0 1 1 0 0 2 0 3 2 0 2 1 2

0 2

248

4 2 1 4 2 0 4 2 0 2 4 0 2 0 2 4 1 4 1 2 4 2 1 4

250

A

1 4 2 0 2 0 4 2 0

0 0 0 0 0 0 0 0

253

E7 A E7 A

0 0

256

CII A

4 1 1 1 3 4

5 2 2 2 0

4 2 2 2 0

259

D CII IV

2 1 2 3 4

4 2 2 2 5

7 4 4 4

262

CIV E

3 2 1 2 3 4

6 4 4 4

5 4 4 4

4 5 4 6 7

265

CI C# CII D CIV E A

1 2 1 3 4

1 2 1 3 4

4 2 2 2 5

1 2 1 3 4

4 5 4 6 7

5 5 5 5 5

CVII

268

E7

4 3 2 1

E7

1 3 2 1

5 5 6 7 7 5

10 9 7 9 7

7 9 7 9 7

CII

E7

4 2 3 1

A

4 1 1 1

4 3 4 2 2

5 5 5 5 5

AMIGO MARIANO

(Colombianas—Derived from Tangos)

A Mariano Cordoba

Juan Serrano

The musical score for "Amigo Mariano" is written for guitar. It begins in the key of D major (two sharps) and 4/4 time. The first system shows the initial melody and guitar accompaniment. The second system continues the piece, marked with a piano (p) dynamic. The third system features a key signature change to D major and includes a double bar line. The guitar part in the third system is more complex, with various fret numbers and a 'D' (D major) chord marking. The score concludes with a final chord in D major.

10 E7 A

0 2 2 0 0 2 2 0 0 2 2 0

13 E7 C# CI

3 3 3 3 2 0 1 2 1 2 1 2 0 4 2 0 4 2

16 A E7 C# CI

2 0 2 0 2 0 3 3 3 3 2 0 1 2 1 2 1 2

19 A E7

0 4 2 0 4 2 0 0 0 0 0 0 0 0 0 0

22 A D A

25 E7 ③ A

28 E7 A E7

31 A II IV

[illegible]

CVII IX

37

4 1 3 4

3 1 4 1

4 1 2 4

1 4 2 4 4

10 7 9 10 7 9 10 7 9 7 10 7 12 9 10 12 9 12 10 12 14 14 14 14

7

[illegible]

46 E7 A IX

Bass line fret numbers:

0	0	12 12 12 12 9
3	2	10
1	2	11
0	0	
0	0 2 4	0

IX VI IV

Bass line fret numbers:

9 11 9 7 6 7 6	7 9 7 6 9 7 6	7 6 9 7 5 4 7 5
9	9	9

CIV C# CV D CVII E E F

Bass line fret numbers:

4	4	5	7	0	0	1
6	6	6	7	0	0	1
6	6	7	9	1	1	2
4	4	5	7	2	2	3

CIII G

Bass line fret numbers:

3	2 3	1 2 0 1 3 0
4		1 0 3 1 0
5		2 1 2
3		

58

0 2 3 2 3 1 2 0 1 3 0 1 0 3 1 0 2 1 3

61

E A

0 2 3 2 4 1 2 4 2 3 0 0 0 2

64

CIV G#m CIV

3 0 3 2 0 2 1 4 4 4 4 4 5 7 4 7 5 4 7 5 4

67

C#m C#m

4 5 6 6 6 5 6 4 5 4 7 5 4 5 4 6 6 6 7 6 4

70 $G\sharp m$ $F\sharp m$

4 3 1 4 2 1 4 2

1 4 3

1 4 3

7 6 4 7 5 4 7 5

4 4 4 6 6 6 4

2 4 4 4 4 4

73 E $CII A$

2 3 1 3 2

1 2 1 2 1 3

4

0 0 1 2 2 2 0

2 0 2 3 0 2 4

0 5 2 2 2 2 0

76 $E7$ CII

4 2 3

4 1 3 4

4

5 2 5 2 5 2 0

4 3 4 2

4 2 3 5 2 4 5

79 CV

4 2 1 3

4 1 4 1

1 2 4

7 5 4 6 0

7 5 4 6 0

5 5 6 7 7 5

82

CVII

85

CVII CV

88

CIV CII A

91

D D A

94 A E7 A

0 2 2 0 3 3 3 2 3 0 0

97 E7 CI C#

3 3 3 2 0 1 2 1 3 4 0 4 2 0 4 2

100 A E7 CI

2 0 2 2 2 0 3 3 3 3 2 0 1 2 1 3 4

103 A CIX

0 4 2 0 4 2 0 0 0 0 12 9 10 12 9 12 10 9

CVII E7

CVII

CV

CV

CIV

CII

CI C#

CII D

CI C#

CII D

CI C#

CIX

106

109

112

7 7 10 7 7 10 9 7 5 5 5 6 7 7

9 5 7 9 5 9 7 5 7 4 5 7 4 7 5 4 5 2 3 5 2 2 5 3

2 1 2 3 4 4 2 4 5 4 2 5 4 4

12 9 10 12 9 12 10 9

CVII E7 CV

118

CV CIV CII

121

CI C# CII D CIV E CV A

124

CX CVII E7 CV

127

142

A

CV

a m i p i m a i m i m i

E CIV

0 0 0 5 5 6 7 6 5 5 7 5 9 7 5 4 4 5 4 6 7 5 0

145

CII

D

2 3 2 4 2 5 4 2 1 1 2 1 3 4

147

CII F#m

E

2 2 2 4 2 2 2 4 2 5 4 2 0 0 1 0 0 2 0 4 2 0 2 0

149

E7

m i p i m a

i m i m

3 1 0 1 0 0 2 4 2 0 4 7 4 0 7 10 7 0 4 7 4 0 2 0 3 2 0 2 3 0

151

2 0 3 2 0 2 0 2 1 2 1 4 2 0 4 2 0 0 2 4 0 2 4 0 2 4 1 2 4

153

5 5 7 9 10 5 4 3 7 9 0 9 11